



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

GEORGE HERBERT'S *Church Porch*

In 1862, when George Herbert received his first appointment in the church, he became lay prebendary in the parish of Leighton-Bromswold, a little village in Hants, about nine miles west of the city of Huntingdon. The church there he found in a state verging on complete ruin. In the rehabilitation of it, he became deeply interested, and solicited funds for its repair, as well as contributing to it himself. The work on it continued until after his death, seven years later. That he was deeply interested in it may be seen from the fact that he refused to comply with his mother's urgent request that he give up the work, which she thought too strenuous for him, and that in his will, he left ten pounds to the Leighton-Bromswold church, no mean sum in those days.

About a hundred years before he became prebend at Leighton, there was born on the little low range of hills, or wold, on which that village lies, a boy who, too, became distinguished as a poet, and with whose work, Herbert certainly must have been familiar. This was none other than the poet Nicholas Grimald, who was born at Brownshold, as he says in his poem, *A funeral song, upon the deceas of Annes his mother*, a place that can with reasonable certainty be identified with Bromswold.

At the University of Cambridge, the University which Herbert attended, Grimald distinguished himself by his scholarship. He was graduated in 1539/40, then he went to Oxford, where he further distinguished himself as a lecturer in rhetoric, as the author of several Latin plays, and as a translator. Later, he became known as a contributor to that anthology then known as "*Songes and Sonnettes*," known now as "*Tottell's Miscellany*." This book is that mentioned by Shakespeare in the *Merry Wives of Windsor*, Act I, Scene 1, in which Master Slender says, "I had rather then forty shillings I had my booke of Songes and Sonnettes here"; from it, the grave-diggers in *Hamlet*, Act V, Scene 1, sing several verses of the song entitled *The Aged Lover Renounceth Love*. Before *The Church Porch* could have been written, the *Songes and Sonnettes* had already run through eight editions, which shows the astonishing popularity that it enjoyed.

A lyric poet, such as Herbert was, could not have been but thoroughly acquainted with the contents of this book, and it is not unlikely that from a poem in this volume by Grimald entitled *Musonius, the Philosopher's saying* that he got the following sentiment with which he closes the *Church Porch*:

In brief, acquit thee bravely; play the man  
Look not on pleasures as they come, but go.  
Deferre not the least vertue. Life's poor span  
Makes not an ell by trifling in thy wo.  
If thou do ill, the joy fades, not the pains,  
If well, the pain doth fade, the joy remains.

Herbert may have been acquainted with Musonius' saying in the original Greek, or with Cato's version of it, which appears in the oration delivered at Numantiae: "Cogitate cum animis vestris: si quid vos per laborem recte feceritis, labor ille a vobis cito recedet, bene factum a vobis, dum vitiis, abscedet; sed si qua per voluptatem nequiter feceritis, voluptatis cito abibit, nequiter factum illud apud vos semper manebit," but since the few fragments of Musonius' works, that were extant, and Cato's oration at Numantia were not in wide circulation, it is probable that he was more familiar with Grimald's lines:

In working well, if travell you sustaine:  
 Into the winde shall lightly pass the payne:  
 But of the deed the glory shall remaine,  
 And cause your name with worthy wightes to raigne.  
 In workyng wrong, if pleasure you attaine:  
 The pleasure soon shall fade, and voide, as vaine:  
 But of the deed, throughout the life, the shame  
 Endures, defacyng you with fowl defame:  
 And still torments the minde, both night and daye:  
 Scant length of time the spot can wash awaye,  
 Flee then ylfwading pleasures baits untrew:  
 And noble vertues fayr renown pursew.

Yale University.

L. R. MERRILL.

---

#### THE TEXTS OF LYDGATE'S *Danse Macabre*

To the notes on fifteenth-century manuscript-relations and on identity of scribes, printed from time to time in *Anglia*, I may add mention of an agreement between certain Lydgate-texts as copied in Brit. Mus. Lansd. 699 and in the codex Lincoln Cathedral C 5/4. These two volumes include among their contents Lydgate's *Churl and Bird*, *St. Austin at Compton*, and *Danse Macabre*, in the same order, and with the closest possible relation in the texts of the last-named poem. The Lincoln Cathedral MS. is too much mutilated to give conclusive evidence as to the other poems, but the presumption is strong that the source of the two groups of texts is identical. It was not possible to put the two codices side by side; but the hand and the mode of treating the page were so similar that the volumes may have been the work of one and the same scribe. As the full sisterhood of the Lansdowne MS. and the volume Vossius 9 at Leyden has been proved by the published lists of their contents—see my *Chaucer Manual*, p. 331, and reference to Robinson's paper, *ibid.*—the *Danse Macabre* texts of these three codices may be regarded as of identical type.

The *Danse Macabre* MSS. which I have seen fall into two main classes. One version, the Lydgatian, has an introduction in which the poet tells us his source, and an epilogue in which he gives his name; it closely follows the French, adding a few characters, notably the "tregetour" of Henry V. The other recension has